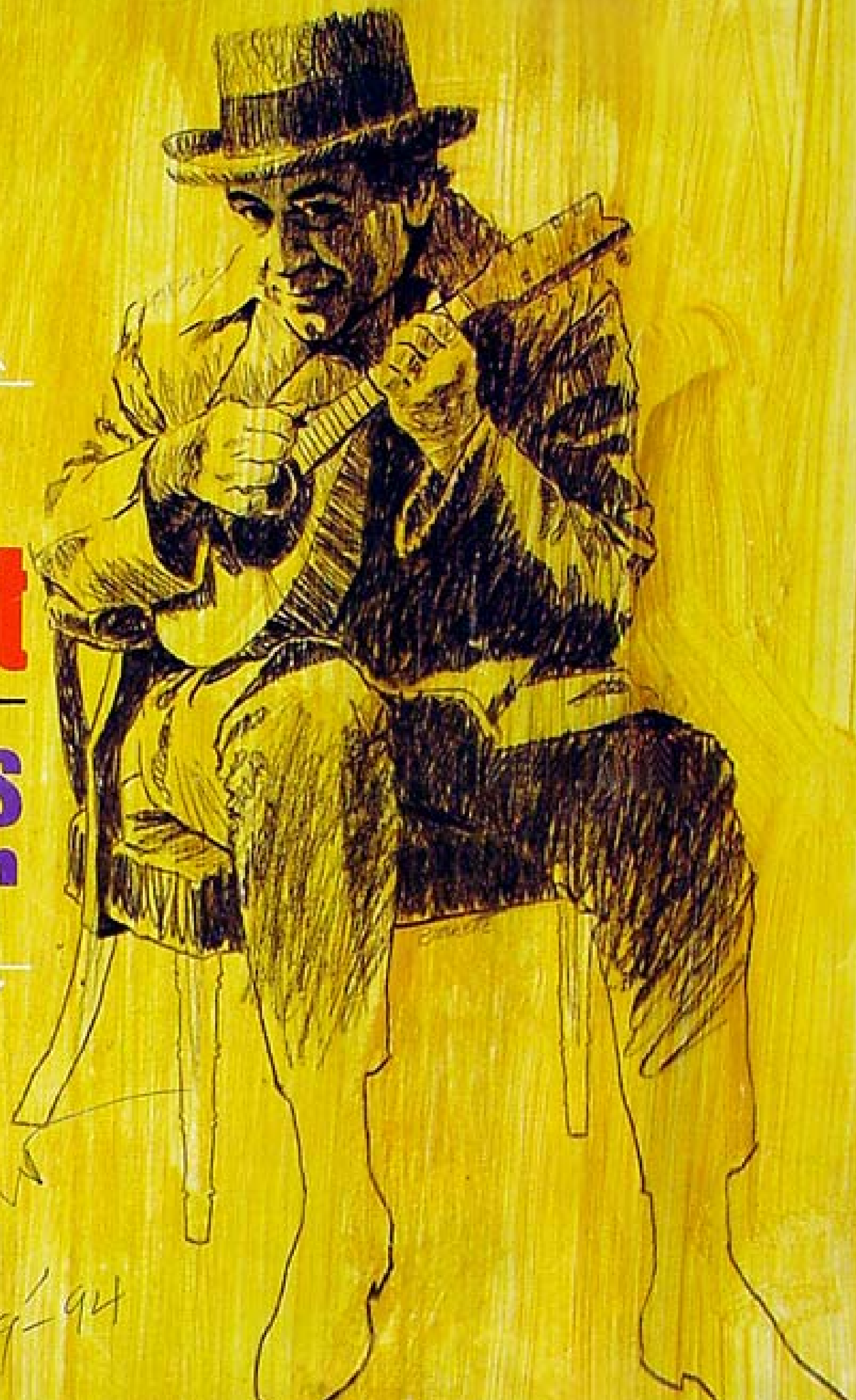
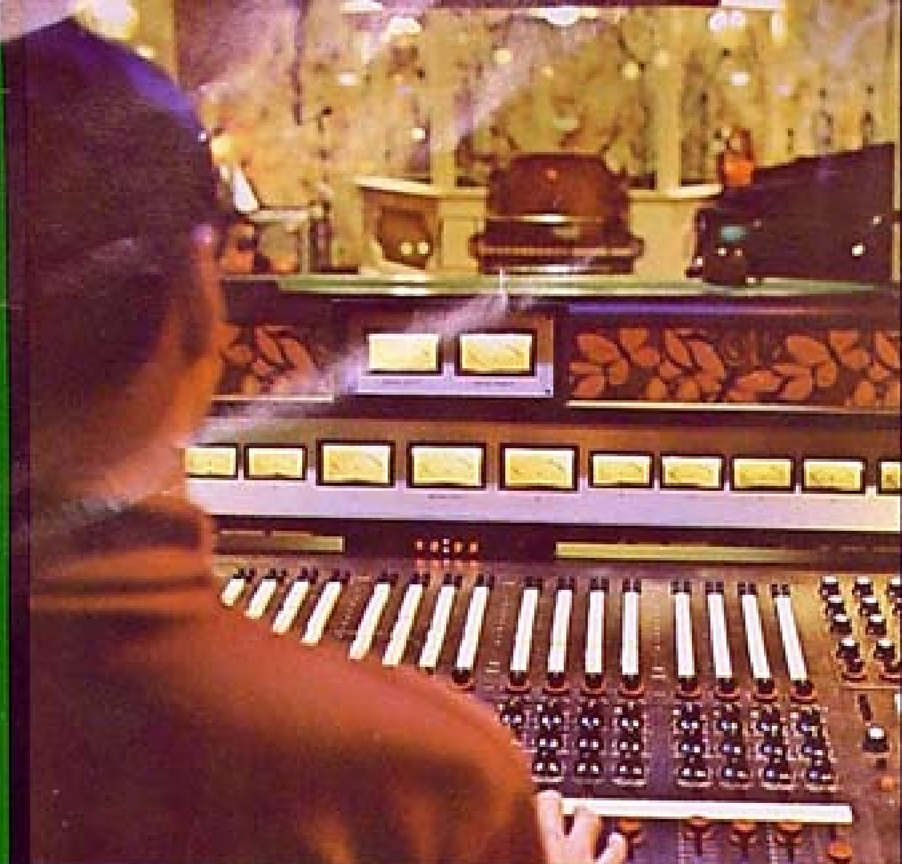
Jack Clement

Nashville's Pied Piper



Jack Clement
Cowboy
Dec 19 - 94



Nashville's Magic Studios

SOME OF THE HITS FROM CLEMENT RECORDING

"Everything Is Beautiful"	Ray Stevens	Barnaby
"My Love"	Sonny James	Capitol
"Easy Loving"	Freddie Hart	Capitol
"I'd Rather Love You"	Charley Pride	RCA
"That's How I Got To Memphis"	Bobby Bare	Mercury
"Don't Keep Me Hanging On"	Sonny James	Capitol
"The Mornin' After Baby Let Me Down"	Ray Griff	Royal American
"Here Comes Honey Again"	Sonny James	Capitol
"Gwen (Congratulations)"	Tommy Overstreet	Dot
"Travelin' Minstrel Man"	Bill Rice	Capitol
"Another Lonely Night"	Jean Shepard	Capitol
"Baby, You've Got What It Takes"	Charlie Louvin/ Melba Montgomery	Capitol
"Turn Your Radio On"	Ray Stevens	Barnaby
"Your Sweet Love Lifted Me"	Ferlin Husky	Capitol
"An American Trilogy"	Mickey Newberry	Elektra
"My Hang-Up Is You"	Freddie Hart	Capitol
"Endlessly"	Sonny James	Capitol
"Heavenly Sunshine"	Ferlin Husky	Capitol
"Come Sundown"	Bobby Bare	Mercury
"I Don't Know You (Anymore)"	Tommy Overstreet	Dot
"Gone Girl"	Tompall/ Glaser Brothers	MGM
"Marty Gray"	Billie Jo Spears	Capitol
"It Could Have Been Me"	Billie Jo Spears	Capitol
"Sweet Misery"	Ferlin Husky	Capitol
"The Morning After"	Jerry Wallace	Challenge
"A Woman Lives For Love"	Wanda Jackson	Capitol
"Empty Arms"	Sonny James	Capitol
"Ann (Don't Go Runnin')"	Tommy Overstreet	Dot
"Leavenworth"	Roy Rogers	Capitol
"We Gotta Get You A Woman"	Runt/ Todd Rundgren	Ampex
"Fancy Satin Pillows"	Wanda Jackson	Capitol
"Bright Lights, Big City"	Sonny James	Capitol
"Happy Anniversary"	Roy Rogers	Capitol
"Backwoods Woman"	Diane Davidson	Janus









Jack Clement

Recording Studios

3102 BELMONT BOULEVARD
NASHVILLE, TENNESSEE 37212
TELEPHONE: (615) 383-1982

Studio Director/Chief Engineer
CHAR[illegible] [illegible]ENT



"The Gazebo," or drum hut, in the new studio. New York theatrical set designer Jim Tilton patterned this design for the original studio's rhythm section enclosure.



Studio manager-chief engineer Charlie Tallent and his Gal Friday, Shirley Adams, in the control room of "The Big Studio."

Clement Studios: A Success Story

By Bill Williams

It would be entirely within reason to say that there has never been an unsuccessful day of operation for the Jack Clement Recording Studios since the debut of the facility on Dec. 10, 1969, in Nashville.

According to studio manager Charlie Tallent, even the first year was incredible. "Everybody was cutting at that time; the music business was really hot. Then, next year, the music business was down, nearly crushed. But we still had a 10 percent increase over the previous year. And we've continued to beat every record we've ever set."

From the time Clement and Tallent began planning, the studios have been a labor of love.

Clement did his building after first structuring a prominent recording career—in the control rooms of many other studios across the nation for more than a decade. Those years were successful, and Clement learned a lot about what makes a good studio. In subsequent years, he stayed on top of technology. These innovations became combined with the features he considered desirable in the studios he had worked in previously. A "dream" concept was built in his mind.

During those same years, Charlie Tallent was working toward a Ph.D. in electrical engineering at Vanderbilt University, was participating in medical research concerned with the human auditory process, and was working part-time in a Nashville-area recording studio, Bradley's Barn.

Tallent was the man Clement wanted, and he got him. Between the two of them, they built the facility generally regarded as one of Nashville's best studio organizations and plants.

When they opened for business in 1969, they had incorporated their dreams. The recording room was beautifully decorated, with relaxing color coordination and variable lighting arrangements. The overall acoustic design made possible the capacity for all musicians to hear what everyone else was doing while, at the same time, permitting strict, controllable isolation of all instrumental and vocal sound resources.

One of the most significant innovations is the recessed string alcove, or violin room. This area was designed specifically for the recording of string sections, taking into account the acoustical properties of stringed instruments. It is more live than the rest of the studio.

The control room is considered a masterpiece. The most modern 16-track equipment available has been employed and is maintained to a degree of technical perfection. The facilities are so structured that a change in function can be effected with a minimum of control room changes: no re-patching for over-dubbing, etc. The result is a more efficient use of studio time, with a greater potential for versatility.

Almost immediately upon commencement of operations in the Big Studio, it became evident that auxiliary studio facilities would be needed, for over-dubbing, re-mixing, and so forth. In May of 1970, construction was begun in an adjacent building. Within three months, the installation was complete and in operation.

But other developments, combined with the demands from the industry for studio time at the Clement complex, made it necessary to expand upon this facility, even before the new addition was six months old. It grew into what is called the "Magic Studio."

Construction began in earnest in Feb. 1971. By the following July, the new studio was operating. Nothing, however, could persuade Clement to make it available to the industry until late in October. For three months it was an experimental laboratory for Clement and his close associates.

In announcing the new facilities, Clement said: "The thinking we put into this came down to one point: for us to excel competitively, we will have to contribute to the over-all appeal of Nashville as a national recording center." Recognizing that Nashville had other good studios, he said his aim was to "attract artists and producers who haven't been here before."

Clement outlined a plan to give musicians vast amounts of extra incentive, spirit and drive.

To create the interior design and to supervise its completion, Clement brought to Nashville a New York theatrical set designer and interior decorator, Jim Tilton. Among his other credits was "Oh, Calcutta." He also designed the sets and was art director for Clement's first motion picture, "Dear, Dead Delilah."

Tilton set out to make the facility "totally unlike a recording studio, something comfortable." He continued: "We began by dividing the room into several different areas and moods, so that one could go into almost any area and get a different feel. We carried this 'disguise' concept further by putting various textures of draperies over the control room windows. We have it so the control room personnel can see into the studio, for instance, but the musicians in the studio are almost totally unaware of the control room window. The drapes can be opened or completely closed. We even have a closed-circuit television camera and monitor system to help the producer and engineer view the studio activity unobtrusively."

Tilton furnished the recording room with an assortment of antiques and other fixtures ranging from a pierced-teak sofa from India, to a marble fireplace, an antique gas chandelier, and various other tables, carvings, and pieces of furniture. The walls are covered with crushed velvet, and there are large reproductions of Oriental rugs. Tilton next designed a gazebo, or drum hut, especially for the studio, basing his ideas on the revolutionary rhythm section enclosure in the original studio next door. Technologically, "Studio B" differed from "Studio A" only in that Quadraphonic mixing capabilities were incorporated into the control panel. There is 360-degree panning on each mike, not on just the four master channels. Quadraphonic can be put on each of the individual 16 tracks.

The acoustic conditions in the new studio are different from the characteristics of the original studio. They moved to a more conservative, deader type because of space limitations and because they planned to make different kinds of records there, with smaller groups, and with musicians who prefer using headphones. Tallent designed a unique echo chamber system, and constructed special remote starting switches and illuminated read-outs unavailable anywhere else.

Tallent, who is chief engineer and studio manager, has an engineering staff of three men. They work long hours, doing it all to maintain quality control. They currently do about 1,200 sessions a year, and feel they could handle 1,600. But they are satisfied with the present balance. Tallent also is involved production wise.

The blue chip accounts are well satisfied, and keep coming back. They include Capitol, Dot, Elektra, Heartwarming and scores of independent producers, such as Joe Johnson. Many artists specifically request sessions there. Among these have been Ray Stevens, Kris Kristofferson, Sonny James, Freddie Hart, and others. There are studios in town with lower prices, but that has not been a handicap.

Tallent says many artists have problems with final mixes. "After they've worked on a record over and over again in many different studios, with no total satisfaction, they finally come to us."

The studio's primary work has been with master record sessions. There has been an increasing amount of jingle work, but masters are the specialty of the house. Fewer than 15 of the sessions have been demos. The studio has never solicited business.

Tallent concludes: "We're very proud of the fact that, to the best of our knowledge, we've probably averaged more chart records than any one studio anywhere over the last two years. For a while, we were averaging 10 a week. That's a mighty big percentage for one studio, if you think about all the studios there are—in Los Angeles, Bakersfield, Atlanta, Memphis, New York—and Nashville."

Jack Clement Leads Varied Life In Music

Social scientists and philosophers say a man often is the product of his background. If that theory were to be applied to Jack Clement, there would have to be many, for he has multiple backgrounds.

Perhaps it's the variety of backgrounds that makes Clement such a colorful character, and that he is. The incredible thing is that he excels in his varied endeavors.

While he amazes his friends and associates daily with his ever-expanding range of interests and involvements, dominating all descriptions of Clement are his phenomenal successes in the music business. Clement is a leading record producer, songwriter, music publisher, recording studio owner and operator, and the list is seemingly unending.

He was a U.S. Marine in the early 1950s, stationed in Washington, D.C., where he served as a member of the Marine Corps Drill Team which took part in official U.S. governmental ceremonies. He also was involved with the Marine Corps Institute. While stationed in the Capital, Clement attended the Washington Bible Institute and George Washington University. It was here he began his close involvement with music.

He's been down the road as a picker and singer, and in doing so he's experienced first-hand the struggles of a musician trying to earn a living. After Washington, he worked in nightclubs in Boston and Wheeling, West Virginia. As part of the WWVA Jamboree, he was the 'Jack' of Buzz and Jack, the Bayou Boys.

Clement returned to his home town of Memphis in 1954 and began playing steel guitar for local country bandleader Slim Wallace. The two formed their own record label, Fernwood, and Clement began his production career in a home-made studio built in a garage.

While maintaining his involvement with music, Clement's urge for diversity of experience caused him to spread himself in other directions. He attended Memphis State University, studying everything from nutrition to physics. But he concentrated his program of study on English and literature, and he was beginning to write songs.

With a side interest in construction, he worked with a building supply firm in Memphis. But he and Slim Wallace put out their first record, and that's all they did—put it out. There was no distribution.

Clement took his record to a new Memphis firm for mastering. This was Sam Phillips' Sun Recording studio, and Phillips already had proven himself among the greats.

When Clement came to Sun to pick up his tape, Phillips said he wanted to talk to him. As a result of this, Clement went to work for Phillips. Within a few months, Sam was giving considerable amounts of production responsibility to Jack.

Beginning with Johnny Cash, Clement began a string of record masterpieces that today are considered milestones in the development of American music. The sides included country, pop and rock musical forms. Some of them were written by Clement, including "Ballad Of a Teen-Age Queen," "Guess Things Happen That Way," "Just About Time" and more. Working with Jerry Lee Lewis and Carl Perkins, writing for them and producing their records, Clement continued to make early rock history with such titles as "Fools Like Me" and "It'll Be Me."

His creativity showed up in other respects, too. He began to experiment, adding new dimensions to sound.

Three years later Clement struck off on his own and moved to Nashville. He continued to commute to Memphis, where he had an interest in a recording studio, and where he had formed Jack Music, Inc., the first of what were to be numerous Clement-owned publishing companies.

In Nashville, as an assistant to Chet Atkins at RCA, Clement was in actuality one of the first independent producers to work for a major label in Nashville. His relationship with RCA is still very strong. Among other things, he brought the label Charley Pride.

In those early Nashville days, Clement wrote his highly successful "Miller's Cave" and the big Jim Reeves and Charley Pride hit, "I Know One."

Clement also began working with other songwriters. He brought Dickey Lee and Allen Reynolds, fellow Memphians, into his firm. They contributed hit songs such as "She Thinks I Still Care" and later, hit records, like Dickey's million-selling "Patches."

By 1963, Jack Clement had become involved with the operations of recording studios in Beaumont and Houston, Texas, working with his close friend Bill Hall. Major hit records came out of the Texas operation, including "Patches" and "I Saw Linda Yesterday," and Rod Bernard's "Colinda."

George Jones recorded many of Clement's songs during this period. Jones also made a hit out of Dickey Lee's "She Thinks I Still Care," a masterpiece that has been recorded everywhere.

In 1961, Clement and Bill Hall became partners in the formation of Hall-Clement Publishing. They displayed confidence in two young writers just getting started. By 1970, Jerry Foster and Bill Rice had become the hottest writing team in Nashville.

During this period, Clement was sharpening his skills as a producer. As an example, Johnny Cash summoned Clement to arrange, play lead guitar on, and participate in the production decisions that gave him another gold record, "Ring of Fire." Cash frequently still consults Clement.

In 1964, a family country music group struggling for success formed a relationship with Clement. He had first met The Stonemans during his Marine Corps days in Washington. In 1964, he produced their first album for World-Pacific Records in California. Later he brought them to Nashville and to a contract with MGM. He wrote many of their early hits, and aided them as they moved into syndicated television. He assisted in the group's management and direction from then on.

As time passed, Clement's financial foundation broadened, and he found himself able to respond to interests outside the music industry. This diversification includes such areas as burglar alarm systems and other electronic security devices.

By the end of 1964, Clement had written more hit songs: "The One On the Right Is On the Left," "Everybody Loves a Nut," "Back to Nashville, Tennessee," and "Now I Can Live Again."

In February 1965 Clement decided to stop the time-consuming trips between Nashville and Texas, and he centralized his operation in Nashville.

It was that same time that Clement, ignoring the critics, took Charley Pride into a recording studio, paying all costs out of his own pocket. His first record was released in December by RCA. By 1971, Pride was Entertainer of the Year and Favorite Male Vocalist of the Country Music Association.

In 1966, Jack began recording studio work with Tompall and the Glaser Brothers. By 1970, they were Vocal Group of the Year.

Late in 1968, Clement knew he would have to divest himself of most outside obligations to devote full time to music. The following spring, he began construction of his recording studios. One month after the studio opened, there was no question as to its ranking as a Nashville music industry institution. One of the biggest selling records of the year was recorded there—Ray Stevens' "Everything Is Beautiful." Within a year expansions were necessary. By 1971, Clement was forced to relocate his offices. Then he expanded in all directions, and eventually formed his own record company.

Practically every postive thing can be found in the work of Jack Clement: he is clever, he has insight, he is capable of poetry, his blends are perfect, and he has those rare characteristics of honesty, reality, and objectivity—not to mention creativity. Clement's work, then, is the best description of Clement himself.

Because of his increasing interests in other areas of the entertainment world, Clement has reduced the roster of recording artists he now produces. He has, however, continued with several select acts in whom he is greatly interested. These include, in addition to Charley Pride, Doc Watson (Poppy), Rex Allen (J-M-I), Dickey Lee (Rivertown Productions, for RCA), Kenneth Threadgill (a production involvement with Kris Kristofferson and Waylon Jennings), and Mac Wiseman (RCA). He also has resumed production of Townes Van Zandt (Poppy).



J-M-I marketing and promotion director Bob Alou (left) and sales manager Lynn Shults (center) share a big laugh with "Cowboy" Jack Clement during an informal meeting.



Artist-executive Allen Reynolds (left) and Jack Clement. Reynolds is Clement's chief operating executive for the various Jack Clement businesses in Nashville. He also is a songwriter, producer and artist. His extensive background in business includes a period as branch manager for a Memphis bank.

MAD IS THE CAPTAIN!

(and so is the crew!)



Congrats, Cowboy, from "the Crew!"

JMI Records Operates With An Open Attitude

Having his own record company has been a life-long ambition for Jack Clement. It has been, in fact, more of a specific intention. Throughout his early professional years he spoke often about it.

His yearning was converted into actuality early in the summer of 1971; by late summer, J-M-I Records was in business, although functioning quietly in the background.

Clement had just completed the new studio addition. It became the scene of some of the first recording sessions for the new company.

Most importantly, "The Magic Studio" became the physical embodiment of what Clement wanted to do musically, on record, in the future. He and his colleagues wanted to do something different, to give free rein to musical creativity, to forget about musical categories, to take full advantage of the inventiveness aching to get turned loose by Nashville's artists and studio musicians.

Most important, and underlying the whole operation, was the desire to have fun and be comfortable throughout the whole process of making records.

One way these objectives could be realized, they felt, would be for the whole J-M-I organization to be kept as simple and as gimmick-free as possible. Thus, all personnel were free to ignore all existing "rules" and "procedures" except for those of a legal or contractual nature. J-M-I devised its own way of doing things.

For nearly four months, Clement kept this studio exclusively for himself and his J-M-I producers and artists. It became their laboratory, and they spend literally hours and weeks experimenting and learning. The operation began to take shape. They'd book the facility for three full sessions per day—covering about 11 actual hours—and they would stay there for as long as they felt comfortable. Food was brought in for everyone, and no one watched the clock.

Normally only three or four musicians would accompany the solo artist, but they were all free to experiment, to create, to innovate. Because there was all the time they needed, they could over-dub to their hearts' content whenever they felt the urge, even during the actual master sessions if they felt they were on the trail of something hot. Furthermore, all sessions were completely closed to outsiders, eliminating interruptions and distractions.

Allen Reynolds is chief operating executive for all Clement's businesses, with emphasis on J-M-I Records. He also is an artist and songwriter. Clement announced Reynolds' appointment last October, and in November he announced the formation of the label.



Reynolds, Bob Alou, and Lynn Shults. Reynolds heads a&r and is Clement's over-all operating executive; Alou is national marketing and promotion director; Shults is the sales manager.

Reflecting on the formative months, Reynolds says: "There are so many people in the organization that were involved with Jack in the early years, back in Memphis and Beaumont. And it seems that about two years ago, all these people began coming together, as if everyone suddenly became of one mind. And everyone was all grown up, ready to do their work. . . . We got the feeling that people were ready for something new . . . and we were wanting to experiment."

Reynolds said the studio was a money-maker from the start. "Then he built the art studio and got into movie production. Because we were able to relieve him of a lot of administrative detail—which he hates, anyway—he was then free to concentrate on being a visionary. And that's one of the areas in which he truly excels. . . . His modular concept is ideal, no matter how you look at it; his various companies are all self sustaining, yet they are available to aid each other.

"The record company fits into that picture 100 percent. Not only is it an outlet for the great songs in our publishing catalogs, but it is also our guarantee that these songs will be done well."

If a corporate philosophy has been verbalized, Reynolds has expressed it well:

"We don't want strangeness or gimmicks, and we don't want to preach. We just want to create music that people will enjoy listening to. . . . We have removed petty paperwork details and other kinds of busy-work from the producers. All they need to worry about is completing their Time Card and a simple one-page form. We take it from there.

"We want to enjoy our work, and we want our work to be enjoyed by others. We want to do things simply, quietly, with honesty and dignity."

Jack Clement, You're a good man too!

Johnny Cash

Jack Music Is the 'Cornerstone' Firm

The chief operating executive for the various Jack Clement enterprises is songwriter-artist Allen Reynolds, who's been a close friend and associate of Clement's since their days with Sam Phillips in Memphis in the 50's.

Reynolds, who probably knows the complex Jack Clement better than anyone else, says: "Jack's publishing company, his main one anyone, is the nearest thing to his heart. I'm sure of it."

Clement contends that his whole business structure is. But, after a pause, he adds: "Jack Music is where the songs are, the copyrights, and where the songs are is where the whole thing is."

Jack Music has been the cornerstone for everything Clement has built. Some of his businesses are, in fact, divisions of the publishing company.

The publishing company became a reality late in the 1950's after Clement moved off on his own, separating himself from total involvement with Sam Phillips and Sun Records.

After Clement had relocated in Beaumont, some of the songs he had written for the publishing company began hitting. "Miller's Cave" was one, for both Hank Snow and Bobby Bare. George Jones had a smash with "Not What I Had In Mind." Jones also recorded "She Thinks I Still Care," a Jack Music song written by Dickey Lee, and another Clement tune, "A Girl I Used to Know," about the same time. There were others as well, including "The One On the Right Is On the Left," recorded by Johnny Cash.

By 1965, when Jack had returned to Nashville, he made his connection with Charley Pride, and more Jack Clement and Jack Music hits were about to come onto the scene. There were many hits by other artists such as the Willis Brothers, Tompall and the Glaser Brothers—a whole string of the latter.



Susan Taylor, J-M-I artist and songwriter, whose "collateral duties" frequently involve assistance in promotion and album cover concepts.



In charge of professional services for Jack Music, Inc., (from left to right) Dickey Lee, Don Williams and Bob Webster. Lee is a top-selling RCA recording artist and a songwriter; Williams, also a songwriter, formerly was with the Pozo Seco Singers; and Webster, formerly of Beaumont, is a long-time friend and associate of Clement.

By 1969, an extremely solid financial foundation had been built, along with a solid catalog of great songs.

Clement's first major expansion, his recording studio, came in December of 1969. Then, a few months later, his art studio, and then the motion picture division, followed by the Rivertown Group, production and publishing firms run by Reynolds, Clement and Dickey Lee, another Memphian, and finally Information Services.

All of these organizations are closely tied to Jack Music. The professional service operations are run primarily by three men: Bob Webster (who came to Nashville from Beaumont with Clement and Bill Hall), Dickey Lee (who is also an RCA recording artist), and Don Williams (formerly a member of the Pozo-Seco Singers).

Jack Music has a small but intensely active and versatile staff of writers. Included are Susan Taylor, Vince Matthes, Bob McDill, Jim Casey, Ken Lauber, in addition to Lee, Reynolds and Williams. Of course, Clement's material goes into the company.

Other writers are informally affiliated with the company; they are not under long-term contracts.

General office routine is administered by Dorothy Mansfield, a Nashville music industry veteran thoroughly steeped in copyright and catalog administration. Mrs. Mansfield is also comptroller. Foreign representation is handled in part by Ivan Mogul in New York.

The most recent Jack Music song to achieve hit proportions is "Everybody's Reaching Out For Someone," recorded by Pat Daisey for RCA. A recent album cut is "Melva's Wine," a Vince Matthews composition recorded by Johnny Cash for his latest Columbia LP. The new Gordon Lightfoot album contains a song getting heavy airplay, "On Susan's Floor," written by Shel Silverstein and Vince Matthews.

Jack Music employs 45 full time people with an annual payroll of $250,000.

Movies a Logical Expansion

MAKING movies has been a life-long ambition of Jack Clement. As it has turned out, realization of his dream also is anchored to solid logic.

Not only does a movie company fit Clement's modular approach to doing business, it also provides him with another outlet for his company's publishing properties. The same is true for his record company, J-M-I Records. Further, J-M-I Records becomes an outlet for the musical product originating initially for the motion picture division.

Clement, in his Motion Picture Division, simply goes after the best people he can find and turns them loose to do whatever they want to do, refusing to interfere, while remaining available to assist.

Running parallel to his administration methods is his principle of self-training. For example, to learn how to make movies, Clement procured a story property, a director, a camera crew, a string of major film actors (headed by Agnes Moorehead), and then said: "Let's make a movie."

"Dear, Dead Delilah," the first production, is a horror drama and was filmed 100 per cent on location in Nashville. Its primary purpose was to give Clement some experience as a film producer. He not only observed, but assumed the leadership role.

Next, Clement sought experience in film distribution. Rather than make an outright sale to an established distributor, Clement became involved, getting this additional experience on a multi-level basis, i.e., limited geographic territories at first.

"Delilah" has led to other projects, now in the active planning stage. But they will be different. If he does a musical, it will be a radically different kind of musical. He just happens to be working on one.

Another major project is a television special revolving around country music's Charley Pride. Clement has been Pride's recording producer from the beginning, even before RCA signed him to a contract. Every recording ever made by Pride has been produced by Clement.

Clement's chief technical officer in the Motion Picture Division is Ron Dorfman, who also acts as a creative contributer. He functions much as a recording studio engineer; he has the technical know-how that enables Clement to implement his creative objectives.

Dorfman first became interested in theater at the Putney School in New England. He worked as a director, actor, stage manager, lighting designer, prop man, etc. From there he went to Carnegie Tech and acquired a total background as an actor-director.

During the summers, he immersed himself in Shakespeare at Burlington, Vt., as a state manager and actor. He later worked the Oregon Shakespeare Festival. After graduation, he worked first as assistant stage manager and then stage manager. Dorfman later worked several jobs, all the while experimenting on his own with film. At NYU, he received his master's degree, and won a film award. He then did lighting, sound and stage operations for the famous Cafe Au Go-Go in 1967. Shooting some film there, it later led to his assignment as director for the critically acclaimed movie, "Groupies."

Dorfman also shot the film coverage of The Rolling Stones during their appearance at Altamont, Calif. His camera work caught the knifing of a young man in the riots which caught coverage became the movie, "Gimme Shelter."

Even before "Groupies" was released, Clement had hired Dorfman as editor for "Dear, Dead Delilah," a position Dorfman wanted because it was a totally theatrical film.

One piece of equipment Clement purchased for the Motion Picture Division gives Dorfman and the rest of the staff the most complete editing facility available. Called the Steenbeck, it is the most advanced film editing device in existence except for another unit which costs $250,000. The machine is made in West Germany, and there is an eight-to-nine month waiting period on orders.

With the Clement machine, it is possible to work with both 16 and 35mm, and the editor can work with both picture and soundtrack.

Dorfman is assisted by Christine Hayden, of Perth, Australia, whose professional background began at the age of 15 when she did film apprenticeship in Perth.

Pinwheel Studios Pinpoint Companies' Graphic Needs

Pinwheel is a full-service art and photography facility geared specifically toward meeting the unique requirements of Nashville's still-expanding record-music industry.

Although only two years old, it already is recognized as a one-stop for clients' visual representational requirements. Yet the Pinwheel operations are far from confined to work for the music business.

•

Another enterprise of Nashville music industry leader Jack Clement, the Pinwheel Art and Photography Studios are located in the heart of the city's Record Row on 16th Ave. South. The facility is managed and directed by Herb Bernette, formerly of Louisville. In that city, he was recognized as one of the foremost commercial artists.

Pinwheel has everything necessary, in terms of equipment and personnel, to provide all services.

The photo studio is as well equipped as any studio in New York, for example. There is a wide range of specialized commercial art equipment found in very few major studios. Among other things, photostat equipment is found there.

The firm is deeply involved in the manufacture of album covers, record sleeves, and advertising-promotional material.

"The need for this kind of operation in Nashville has been acute," Clement says. "People have begun to recognize the critical relationship of visual representation of the auditory, or recorded, product." The Pinwheel staff has done everything from designing trade publication advertising spreads to brochures, album covers, press kits, even stationery and letterheads for artists and corporations. Pinwheel even supervises outside manufacturing or fabricating operations.

Burnette is studio manager and chief commercial artist. He began his formal art training at the Ringling School of Art in Sarasota, then went to the University of Florida, and then to the Chicago Academy of Fine Art.

Pinwheel's first employee, Marshall Givens, is a specialist in photo re-touching, but is superbly skilled in all other phases of commercial art.

John Donegan is director of photography. A Vanderbilt graduate in civil engineering, he also taught there. Taking up photography as a sideline, he became so proficient at it that he successfully free-lanced before joining Pinwheel.

An additional commercial artist will be joining the staff almost at once. He is the former president of the Nashville Art Director's Guild, and had headed up the art operations for the Shelby Singleton organization.

Friend Jack,

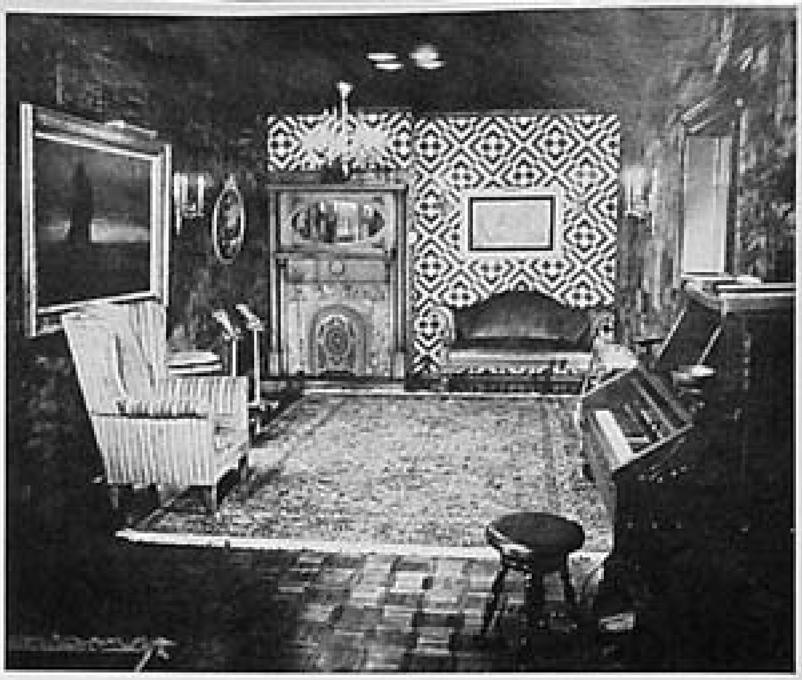
We didn't need this ad

to tell you how much we

appreciate you!

Charley and Jack







The Studio Scene: Bright & Unique

People and the facilities of the Clement Recording Studio are bright, breezy, and uniquely unusual. Top left photo shows engineers and assistants Garth Fundes, Ronnie Dean and Curtis Allen in the control room of the little studio. Top right photo shows a view of the "magic studio" with its velvet covered walls, and antique furniture including a reed organ. Left center photo showcases a hand-carved antique teakwood sofa from India and an electric smoking stand from the 1930's in the new studio. On a more modern note, the rhythm section enclosure in the original studio has clean lines (bottom left), and Tilla Marshall, is the smiling a&r coordinator of J-M-I Records.





Phillips Lauds Clements Promo Efforts

"I hope that every distributor, every promotion man, every radio station will pay very close attention to what Jack and his staff are doing and to the product that will be coming out of his companies. They're doing what I'd do if I were starting up another label, and their organization, and more like it, is what the industry needs, very urgently."

The comments are from Sam Phillips who founded Sun Records in Memphis in 1953, and whose brilliant pioneering work in subsequent years made possible such phenomenal historic contributions as Elvis Presley, Jerry Lee Lewis, Johnny Cash, and many others. Phillips in turn provided a training ground for his young protege, Jack Clement.

Starting from scratch in 1949, Phillips built Sun Records into a multimillion-dollar independent label which, perhaps more than any other single force, steered the world onto a new course in popular music.

"I think their total concept is to run their company very conservatively, from a business standpoint. He and I have discussed this in depth, and I'm sure that he means it. Even if he has two or three hits in a row, I don't believe he'll get excited and start turning out 50 records every couple of months.

"Jack is a very unconventional fella, as everyone knows, and I think this is probably the best single trait he'll have in this business. While he has a few weak spots as a result of his unconventionality, he makes up for it by surrounding himself with some very good people . . . qualified people; he has a very qualified staff."

Phillips recalls that Sun Records was formed at the time in record business history when popular music was controlled by only four or five major record companies. The only successful independent labels were those dealing mainly in "race music," or early rhythm and blues.

Fully aware of Nashville's dominance of country music, even though the development had hardly begun, Phillips refused to try to compete; he sought something different.

Elvis Presley was his first acquisition in that area. Carl Perkins was his next.

At about that time, Jack Clement joined the staff.

"He picked and sang for me," Phillips recalls. "I noticed right off that he was an excellent bluegrass-type of guitar picker. But that didn't excite me too much, what with all the good bluegrass pickers around at the time. And he sang a few songs for me, and I didn't see it there either . . . not that he wasn't talented, but it just wasn't off the beaten path enough for me to feel that I could do anything with it."

"But as we talked on, he said he'd like to come in and work with me and try to help me create some things."

The full significance of the resulting team can be measured by Phillips' account of the discovery of Jerry Lee Lewis.

"Jerry Lee had been trying to see me for some time. He was living in Ferriday, Louisiana, and he had come up to Memphis a number of times to see me, but I was always gone on the road or something.

"On one occasion, I was down in Florida. Jack had started with me by then. So he recorded Jerry Lee while I was gone. And when I got back, Jack said, 'We got something we want you to hear.' So, we went back to the control room, and he put this thing on—I believe 'You Win Again' was the first one. And it just knocked me out!

"Here was what I was looking for. At that time everybody was picking guitars, but here was a man whose total soul was going into his voice and his piano. Here was a man that was playing a piano with some feel, not just filling in; he was picking that piano!

"So I said, 'Man, if we can just get this guy off the ground! There's nobody playing piano as a lead instrument . . . and this guy . . . I can just tell from his touch, from his feel, that he can rock 'em out of here!' "

Prior to Clement's departure from Sun Records and Phillips' tutelage in 1959, Jack was involved with many successful recordings, including most of the early Jerry Lee Lewis hits, Johnny Cash hits, and others like "Raunchy," by Bill Justis.

Clement had written many of them; but, most important, he had laid the groundwork for his own career and had prepared himself for his own version of a role of leadership within the ranks of the "independents" of the record industry.

Information Services Handles Many Clients

Information Services is a division of Clement's operation, which now provides communications aids to outside clients as well as its parent.

Foremost among the firm's special operations is the In-Field Publicity Service, which was designed specifically and exclusively for the Porter Wagoner roadshow personal appearances. This service was designed by Information Services Manager, Paul W. Soelberg. It went into operation for Wagoner's personal appearances occurring after January of this year, and in every instance its acceptance and success has been overwhelming.

The staff prepares various types of publicity and public relations material in Nashville for distribution to all media in the territory where the Porter Wagoner Show will be appearing.

Information Services works closely with the local promoters. A 10-week saturation campaign is designed for each appearance. Wagoner has purchased the service on an exclusive basis, and makes it available to his buyers at no cost to them.

Soelberg also has devised a low-cost fan mail processing service for major country artists who have become over-burdened with correspondence from fans. The new service, while satisfying the fans' desires for communication with the artists, also is designed to summarize and report back to the artists and their management on such vital points as geographic origin of the mail, quantity of incoming mail, general categories of content, response to new records, reports of difficulty in purchasing records, and so forth.

The Information Services Fan Mail processing bureau is patterned in some ways after offices designed to handle fan mail coming into the major motion picture and television studios in New York and Hollywood. The significant difference, however, is that the Information Services pays more attention to reporting back to the artist on the content of the incoming mail.

The service also operates standard industry and consumer press publicity programs, including news release services and other types of public relations projects.

The volume of outgoing material is heavy. Production is supervised by Larry K. West, a native of Nashville. Soelberg, who came to Nashville in 1967, after a three-year record business background in San Francisco, designs the various programs and supervises the creative operations.

In addition to having access to the commercial art and photography personnel and equipment at the Clement Pinwheel Art and Photography Studios a half-block away, Information Services has a full range of its own completely modern, highly specialized communications, duplicating, processing, and mail-handling equipment.

Jack's Friends Easily Cite His Top Talents

To his close associates, Jack Clement is known as "the Cowboy." And his associates are meaningful people. Here is what Chet Atkins and Charley Pride have to say about Clement:

Atkins: "I don't remember the year we got started together. It was after he had some success in Memphis. It was right after he had come off those hits with Jerry Lee and Johnny Cash. I was impressed with what he'd done in the past, of course, and I thought he was a clever guy because of his past reputation.

"I liked the way he talked and the ideas he had. So he worked around here with me some. He would commute between here and Memphis. And it didn't work out too well. At that time he was younger and, I think, he was a little awe-struck with Anita Kerr and me and a lot of other people. I think he didn't express himself like he does now. He's gained a lot of confidence in himself. And he knows how to get a record when he gets into a studio. He knew then, when we'd leave him alone.

"He did some good things for us, and I always liked the way he thought. He's never afraid to try anything different; in fact, he would never make a record unless he could do something a little different. And that's where it's all at anyway.

"He's still getting mileage out of songs he wrote years ago. He's a very good writer, and it's a shame he doesn't pursue it more.

"He would come in and see me and play me things after he'd moved to Beaumont. Played me his new material occasionally and also when I would play out there I would see him. I played in Beaumont once, he took me over and showed me his studio and his swimming pool . . . that he built with his hands, I think.

"He found Charley Pride for us, you know. I thought the guy was good, a good hillbilly. I'd have never known he was black. I think Jack was like me; he knew it was something different. He knew that, plus he knew that Charley was a good singer.

"Jack is a very intelligent man, you know; he's well schooled and everything, and I don't think he has an ounce of prejudice, so that wouldn't enter into it at all.

"People like Jack make life interesting in Nashville. I remember when they put all the stars in the walkway up here at the Country Hall of Fame. Jack got down in front of his building over here on 18th with some white paint and made himself a star. Cowboy Clement; he did it with white paint on the sidewalk, and people talked about that for years.

"And I remember when he put detergent in the CMA pool fountain, and it ran suds all out in the street. And then he went and wrote a song about it, blamed Big Joe Talbot, his best friend.

"He's having a good time doing all this expansion. Eventually he'll do well, like he does in everything else. He's really showing courage in trying some of these things. And, you know, he might be doing the ground work for the coming thing in Nashville. I've always thought this could be a very important television center and movie center. I'd worry about him if he were doing all the business matters himself, because he's too artistic. He'd rather play his steel guitar and his mandolin. But I know he's smart enough to surround himself with good, intelligent people, and honest people, and that's where it's at, being able to delegate authority and to let somebody else take care of those things you don't have a talent for.

"About the only successful deal we've—RCA—had, has been with Jack; RCA doesn't do too much work with outside producers. So we continue in various areas with him. When he wants to try something, well, we go along.

"Jack's always been, and I hope will continue to be, one of my dearest friends, and I treasure his friendship. We dream and talk about someday working together, I mean closely together, but I don't know if that'll ever happen.

Pride: "I think anybody who's been around the music business at all knows that Jack is a highly regarded, greatly talented man. And I'm proud that we've developed a real good relationship over the past six or seven years. We've had our differences on occasion, but we've always resolved them. Now we're close friends, too.

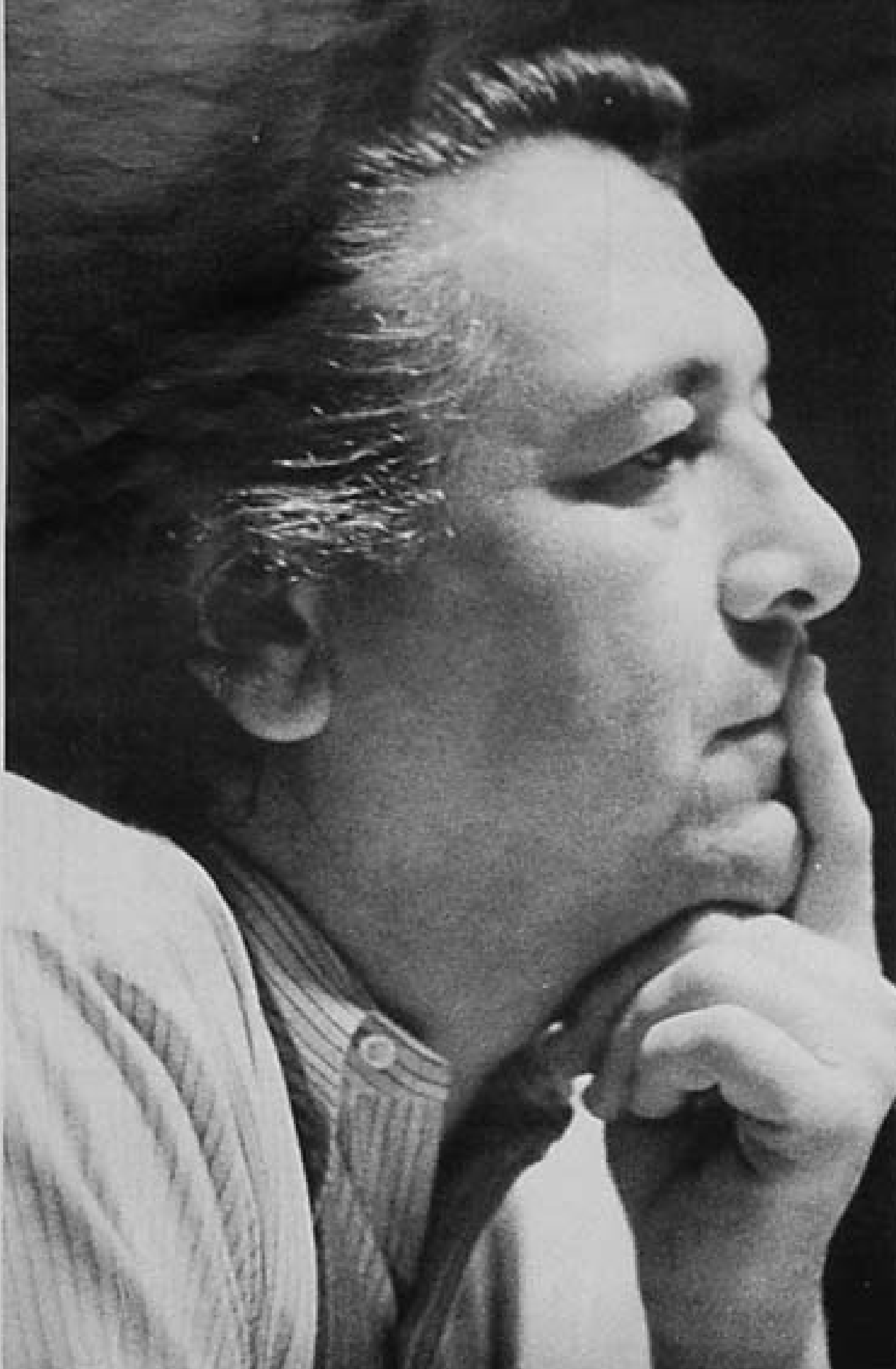
"I met Jack D. Johnson first; he introduced me to Jack. Jack was the one who suggested a recording session for me, and he got the wheels going. They gave me seven or eight songs to learn, while I was on vacation and visiting my father in Mississippi. I was supposed to mail them back, but I drove them up in person, instead. Jack Clement had me sing the songs there, with a guitar, after he had asked me if I was ready. I sang the songs, and Clement looked over at Johnson and said without hesitation, "He's ready."

Jack and I understand perfectly what we have to do in the recording studio. We both want to keep on getting the same basic sound and approach that we got when we first started. And what I admire so much about Jack is that he keeps on getting it. This is what we both want.

I know Jack has expressed high regard for me, too, and I believe he's also expressed confidence about my future. I'm proud that he feels that way, and if he's as good at making accurate predictions as he's in the control room during my record sessions, the future will really be great for all of us."



The recording room of Clement's original studio, highlighting the rhythm section enclosure, or "drum hut." The string alcove is to the right and to the side of the control room window.





Jack Clement's life is music. These photos show the man at a Charley Pride recording session (top left), nattily attired in his studio (above); co-producing with Bob Ferguson the first Lester Flatt-Mac Wiseman RCA effort (below) and receiving six gold records for his work with Charley Pride. Wally Cochran and Chet Atkins flank Clement.





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Pinwheel Studios artist Marshall Givens (seated) confers with manager Herb Burnette (above). J-M-I Records sales manager Lynn Shults (top center) keeps a steady eye on product movement.



Women in Jack's life: Dorothy Mansfield (seated), the controller and accounting manager for the entire organization, with her assistant, Susan Philpot. Bob Alou (bottom center), J-M-I's national marketing and promotion director, keeps abreast of radio station reaction to new releases.

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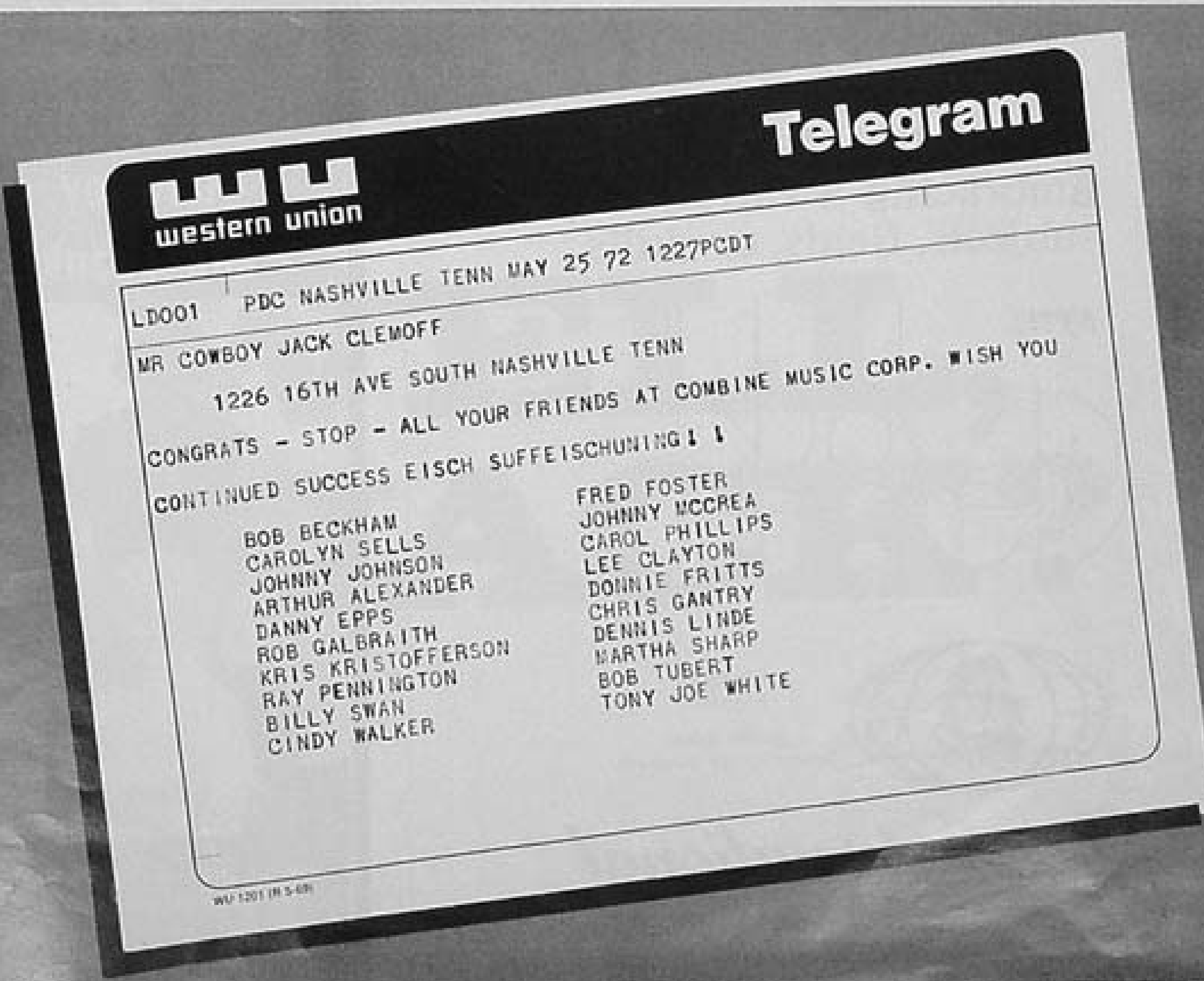
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— Walter Forbes

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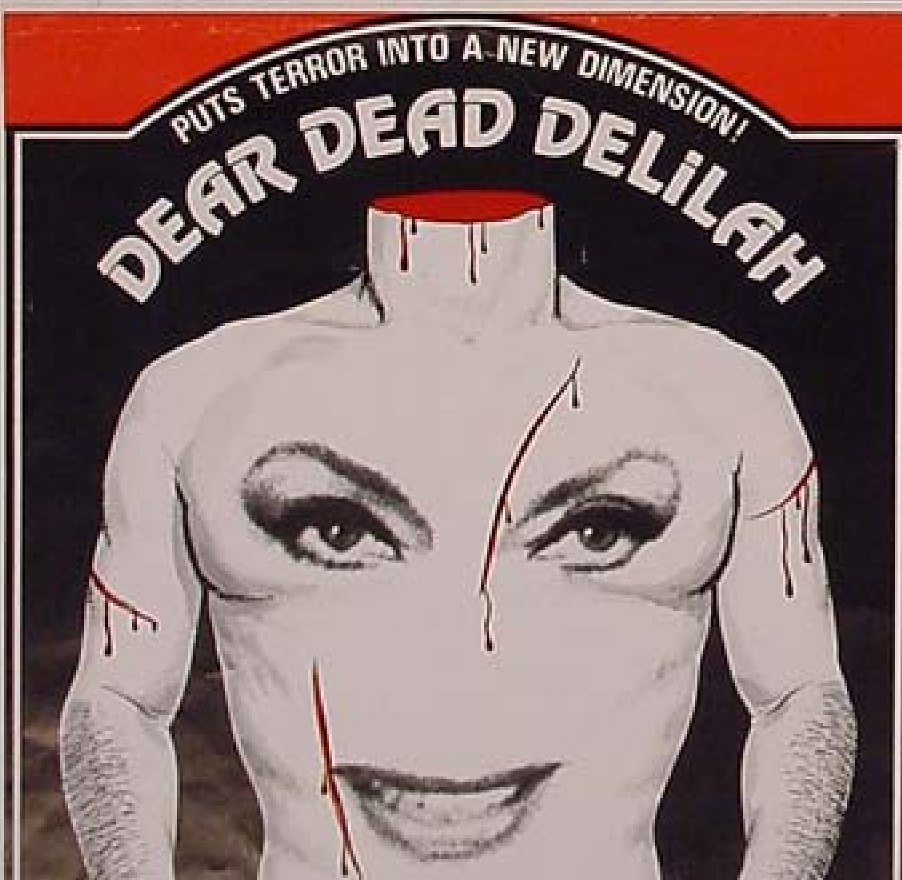
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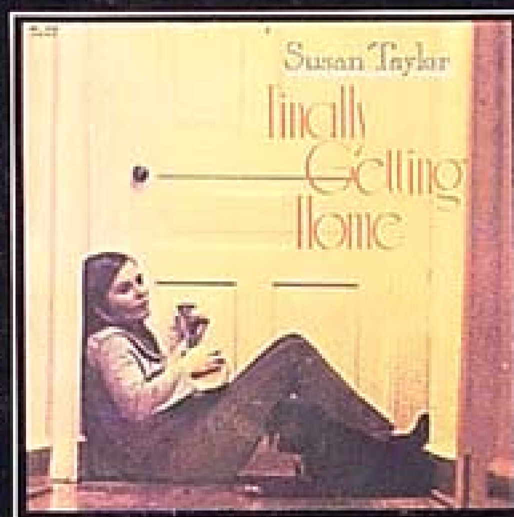
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